

# FEMININE FANCIES

## FOR THE HOME NEEDLEWORKER.

### Odds and Ends Boxes.

By HELEN HOWE.  
Preserve the tin boxes that have contained marshmallows and convert them into strong and handy receptacles for odds and ends that are apt to litter up bed and living rooms. The larger ones will come in handy for holding the cherished belongings of children, for the boxes are practically indestructible. After washing the box thoroughly outside and in, a thin lining (paper or silk) can be put in if preferred, but there is no real necessity for a lining.

The outside is covered with a bit of brightly colored cretonne. The bottom of the box is left bare and the cretonne is tightly stretched all around the box, held down with a good paste. The top is padded with cotton under the cretonne and should be cut a little larger than the top of the box to allow of the edges being turned over. Snip or notch this surplus material to make it lie flat and before pasting the cover to the top sew a ball button in the center, preferably a white glass

### How to Make the Quickest, Simplest Cough Remedy

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To avoid disappointment, be sure and ask your druggist for "2½ ounces Pinex," and don't accept anything else.

A guarantee of absolute satisfaction, or money promptly refunded, goes with this preparation. The Pinex Co., Ft. Wayne, Ind.

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button, and then paste a strip of cloth around the sides of the cover. Do not bring the material over the opening of the box. If you do it will be difficult to close it. The tiny strip of tin left will never be noticed, and to leave it bare will make the box much more practical, especially for children's use. Any mother who will give her small son or daughter a box of this description for his very own will, I am sure, be also sowing the seeds of neatness. Instead of odd things lying around they will be put into it.



BOX FOR ODDS AND ENDS.

made like new again by the addition of the bits of decorative linen.

Square centerpieces could perform the same charitable office for a square pillow. Smaller dolls may be arranged upon linen and used as a decoration to a bureau or sideboard cloth. Very handsome effects are often the result of this arrangement. After the dolls are inserted the linen could be further decorated with needle and thread, as the sewer preferred, the whole bordered with a machine-fitted or chum lace or a handmade crochet. Some of the latter designs are very lacy and pretty, and certainly there is no trimming that is better. When one can make it the expense is, of course, nominal.

### THE DAILY MENU.

**BREAKFAST**  
Baked Apples Hominy  
Bacon and Eggs  
Muffins Coffee

**LUNCHEON**  
Sardine Salad  
Toasted Crumpets  
Canned Peaches Cookies  
Russian Tea

**DINNER**  
Cream Potato Soup  
Baked Rock Fish Potatoes  
Creamed Salsify  
Lettuce and Tomato Salad  
Orange Sherbet Coffee Lady Fingers

### AMERICAN FASHIONS.

BY LILLIAN E. YOUNG.

Without the aid of soothsayers or crystal gazers we are at this time of year allowed a little glimpse of what the future holds in store for us, sartorially, through the medium of something more substantial than rumor. Fascinating window displays of spring and summer wearing apparel designed for her who is fortunate enough to journey southward, away from the worst of the winter, give us the foundations for a warm-weather wardrobe—a sort of mental set of blue prints and ground plans, by which we can build up our prospective outfit.

Fashion, apparently, intends to divide all her interests indiscriminately between two influences—the styles of some sixty years ago and military ones.



AN ADVANCE MODEL FOR THE SOUTHERN SOJOURN.

Incidentally the two coincide in happy partnership. Quaint frocks reminiscent of 1830 are worn with saucy little coats and soldier hats which are really in keeping with that period.

As an example we have the illustrated design in black and white. A triple-shouldered skirt of white crepe de chine is belted at the top with a broad empire girdle of black satin. Each flounce is a flange of white crepe de chine, edged by a row of black velvet pastilles about the size of a nickel.

The black velvet jacket is almost severely plain and buttons at the bust line in front over a tiny guimpe of white crepe de chine. The flaring white skirt is held closely about the base of the neck by a black satin stock that hooks under a flat bow at one side.

The lower edge of the jacket describes a slanting line to the back and springs away from the waist line in an approved manner. Long, plain sleeves are finished with turned-back cuffs of white batiste to match the collar.

The same model has been seen in cream-colored crepe de chine and olive-green taffeta, and is exceptionally attractive.

## FEATURES OF NEW MILLINERY.

BY ANNE BITTENHOUSE.

Special Correspondence of The Star.

NEW YORK, January 20.—The song-birds gathered in a box at the Waldorf-Astoria one morning, at a highly musical, to hear one of their prize birds sing. They were immensely good-looking clothes, especially Mme. Bori, who was gowned in a coat suit of striped velvet, the stripes going around, up and down, and across in a seemingly insane way, but really with an artistic purpose.

The jacket was short, fastened to the neck with its high collar of peltry, and the skirt had a box-pleated tunic that fell to the hem, and a fitted yoke at the hips. The red and brown of the velvet, tinted in admirably with her Spanish coloring, and one felt that, properly, the turban jauntily tossed over one temple with two rabbit ears of black velvet should be a high carved comb, or better, it should have a red rose for trimming.

### Gipsy Sash of Velvet.

Another singer wore a stunning frock of chambray cloth whose distinguishing feature was a gipsy sash around the hips of striped velvet, ending in a streamer at the side. There were splashes of deep brown fur at neck and wrists, and a hat that brought out a new and striking feature of millinery. It was an oblong turban of black velvet, somewhat in the now famous Scotch shape, but instead of a ribbon band with streamers, it had a full coupe feather running its length.

It began in the front, covered the crown in its passage toward the back, and reaching there, curled high up on itself and rolled over at the tip. We are not used to this upright trimming at the back, and the hat, therefore, was most interesting.

### Revival of an Old Fashion.

Long ago we wore hats that had coupe feathers laid over their brims, but they drooped; these stand upright. Very attractive hats they were, too, shaped on the prevailing oblong line; they could not be worn over any kind of coiffure but the one that has again

come into fashion. One sees several of these hats on the avenue and in many of the smart restaurants, and their revival will be welcomed by that large class of women who have been seriously perturbed by the long-existing fashion for rakish hats which demanded rakish countenances beneath.

### Satin for Spring Hats.

It makes small difference whether or not this coupe trimming fares up or down when it reaches the back of the hat. Both methods are fashionable, and they should be determined by the shape of the head and the expression of the face.

The smart hat that Caroline Reboux sent over to an importer as an indication of spring styles is of black satin, and this has encouraged milliners to prepare many other shapes in that fabric. The trimming on Reboux's hat is slight; we still hold to the theory that charm of a hat must lie in its shape and not in its garniture, a theory that puts a premium on line and not on trimming. True, the vestige of trimming that we have allowed ourselves was costlier than most purses could buy, for paradise, gourd and burnt ostrich were articles for the rich, not for the merely well-to-do.

Those who would not use the paradise and could not afford the latter two, contented themselves with a tiny fur or two of a common fowl, which under the skill the milliners show in this kind of thing did very well indeed. Anything we cry, rather than a return to the overhatched hats, when an ostrich feather, a rose and a bow of ribbons were heaped on one head, it was enough trimming for four.

(Copyright, 1915.)

### FADS OF THE SEASON.

Ribbons of amazing beauty are displayed, rich, new ribbons and interesting remnants. A new idea is that of a detachable lining for a muff, for occasions; it also protects one's best gloves. The materials required are two-thirds of eight-inch ribbon, the same quantity of inch-wide lace and insertion, and a bone ring, an inch in diameter. The method of making is simplicity itself. There is but to overcast the lace in-



SMART BLACK HAT, WITH CURLING FEATHERS.

sertion and ribbon together, after they have been cut into twelve-inch lengths. Then whip on the lace at each end for a finish, sewing firmly the bone ring at the end of the lace, and presto! the thing is done, looking like a dainty but in shape a tiny bolster case. The ring slips over the muff cord, so that it can be removed without trouble. It is very easy to make, and requires little time.

A vanity bag of ribbon is a charming accessory to the party costume, and requires little skill to be finished. Select a twelve-inch length of ten-inch ribbon, and being taken to choose the favorite color of the one for whom the bag is intended. Fold the ribbon so that the selvages meet in the center, and sew the ends neatly. Around the selvages whip an edge, which combines both beading and the lace edge; the beading

and lace may be used instead, if desired. Run soutache one on the beading, having the ends of each cord come at the ends of the bag; and presto! the thing is done, looking like a dainty but in shape a tiny bolster case. The ring slips over the muff cord, so that it can be removed without trouble. It is very easy to make, and requires little time.

In these days when crocheting races one may selfishly make one of the new bags which are hung over the arm, to provide a haven for the errant ball which otherwise delights in slipping from the lap, just when the owner is busily engaged at some difficult point. This bag requires two-thirds of a yard of five-inch ribbon for its manufacture. Lay two pleats down the center of the ribbon for four inches, and featherstitch into place.

so that the band which slips over the arm may not be too wide. Then sew the ends neatly together and overcast the sides together, so that a pocket is formed, five inches deep, into which the crocheting may be placed.

### THE NEW BLOUSES.

The blouse of today carries with it just those new touches which are so typical of the moment, and which combine so well the freshness of novelty and the idea of utility.

For every garment at present makes a show at least of comparative simplicity and an absence of frivolity.

Sometimes this is only a show, and in reality the plainly and even severely cut garment requires more careful cutting and masterly handling, and is therefore really more expensive than its more frivolous predecessor. In the matter of blouses, however, this is not the case, and the best new models are most happy in a true simplicity, which is quite the newest note in fashion, and has no exaggerations so far. The most characteristic touches about these new blouses are the high, close collars and the long, tight sleeves, both conveying a cozy snugness.

But we are becoming daily more sensible in the matter of dress. No more airy and transparent garments for winter wear and no heavy clothes and furs for the summer! Another seasonable note at present is the marked absence of transparent materials for morning wear, chiffon, lace and tulle being relegated to afternoon and evening models, excepting in the matter of collars and tiny vests. The high velvet blouse, with

long sleeves and an upstanding frill or a very small turn-over collar of lace, is one of the best models.

It has a scalloped edge, buttoned over a vest of velvet, though this vest might be made of self-colored chiffon or net, and a tiny pointed collar of net turned down over the upstanding collar of velvet. The sleeves are set a bit full into the shoulder and terminating in a tight scalloped and buttoned cuff. The square shoulders are another very popular touch, and make a change from the kimono-cut sleeve, which, though becoming and easy to wear, does not fit under a coat with anything like the comfort of these sleeves fitted into an armhole.

### Parasol Peculiarities.

If we thought we had reached the apex of oddity in parasols last year those of the coming season are sure to dispel any such illusion. They are gored and shirred in very odd ways; some midway between the gored, forming a leadlike effect, others have gored of very odd and irregular width, often combining two distinct materials, that give effects so quaint or striking that one is forced to notice them. Many styles, reminiscent of the 1820-1830 period, have been revived, and shirring, puffing, plumping, cording and knife-pleating, as well as wider border effects, assure us the coming parasol is dressy, indeed.

### The Gate-Top Bag Again.

There is to be a revival of gate-top handbags in the spring. The prettiest models are in chiffon, velvet and other attractive fabrics. The collapsing tops are of gilt, nickel or gun metal, and the interiors are provided with shirred pockets and fittings.

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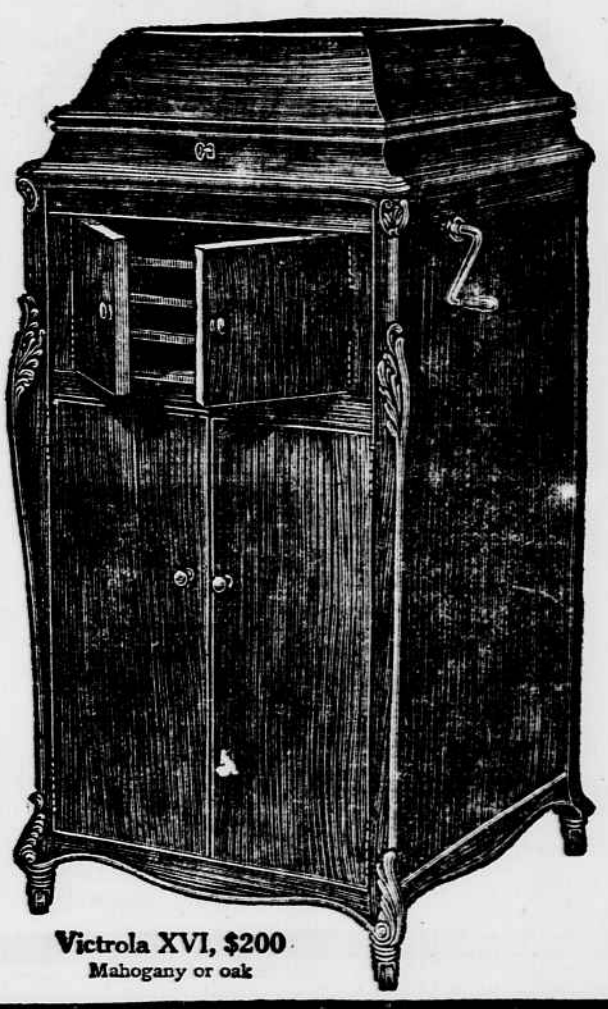
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